

A
CATALOGUE
OF
A SMALL BUT SELECT AND HIGHLY VALUABLE COLLECTION
OF
Italian, French, Flemish and Dutch

PICTURES.

THE PROPERTY OF

AN EMINENT COLLECTOR,

*Purchased by him in Italy or recently in Spain; or which were formerly
in the distinguished Collections of*

Welbore Ellis Agar, & Walsh Porter, Esq^{rs}.

AMONG THEM ARE

A Noble Landscape by GASPAR POUSSIN, from the Falconieri Palace; a small Ditto by DOMENICHINO; Three Charming Landscapes by CLAUDE; Two by BORN; one Capital Ditto by HOBELMA; Achilles in the Court of Lycomedes, N. POUSSIN; one other by N. POUSSIN, and various fine Specimens of

FRA. BARTOLOMEO,
BELLINI,
TITIAN,
TINTORETTO,
BAROCCIO,

CARAVAGGIO,
L. CARRACCI,
GUERCINO,
MURILLO,
VELASQUEZ,

RIBERA,
A. OSTADE,
WOUVERMANS,
V. DE VELDE,
G. DOW.

Which

Will be Sold by Auction

BY MR. CHRISTIE,

(BY PERMISSION,)

At the Private Picture Gallery in Oxendon Street,

On FRIDAY, the 21st of JUNE, 1811,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days preceding, and Catalogues had in Pall Mall

11A786-D10

Conditions of Sale.

- I. **T**HE highest Bidder to be the Buyer; and if any Dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No Person to advance less than 1s—Above Five Pounds, 2s. 6d. and so on in Proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s in the Pound, in part of payment of the Purchase Money: in default of which, the Lot or Lots so purchased, to be immediately put up again and re-sold.
- V. The Lots to be taken away with all Faults at the Buyer's Expence, within One Day after the Sale.
- IV. To prevent Inconveniences that frequently attend long and open Accounts, the Remainder of the Purchase Money to be absolutely paid on or before delivery.
- VI. Upon Failure of complying with the above Conditions, the Money deposited in part of payment, shall be forfeited, all Lots uncleared within the Time aforesaid shall be re-sold by public or private Sale; and the Deficiency (if any) attending such re-sale, shall be made good by the Defaulter at thi Sale.

A

CATALOGUE,

&c. &c. &c.

FRIDAY, JUNE the 21st, 1811.

*At the Private Picture Gallery, near the bottom of
Oxendon Street.*

- | | | | | | |
|---|----------------------|---|--|-------|-------------|
| + | Old Stone | 1 | P ORTRAIT of a Countess of Chesterfield | — | <i>Sold</i> |
| | Sir Peter Lely | 2 | Portrait of a Lady | | |
| | Ditto | 3 | Ditto of the Countess of Monmouth | | |
| | Ditto | 4 | Ditto of the Earl of Pembroke | | |
| | Weenix | 5 | Goats and Sheep, in a fine broad manner | | |
| + | P: di Cortona | 6 | Aurora | ————— | <i>Sold</i> |
| | Tintoretto | 7 | Christ bearing his Cross | | |
| | A. Kauffman | 8 | The Rape of Helen; one of the best small specimens of this
Master | | |
| | Baroccio | 9 | Holy Family; a well-known composition: engraved | | |

- P. d Sienna..... 10 Entombment of our Saviour
- P. Veronese 11 The marriage at Cana, a small model
- Domenichino 12 The Combat of the Horatii and Curiatii
- Albano 13 Charity—delicately finished
- Carracci 14 Rape of Europa
- Poussin 15 A Landscape and figures
- Garofalo... 16 A Holy Family
- 17 G. di Bellino 17 A Portrait—a little elegant head, scarcely inferior to
Raffaelle
- + 19 Holbein 18 A Portrait (see the memorandum at the back of the picture) — *Sold*
finished in his most elaborate manner
- 52 Peter Wouvermans.... 19 Horses in a Stable—from V. der Pott's collection
- 40 P. di Cortona 20 Christ and the Woman at the Well—a graceful composition ;
the figures drawn with great truth and elegance
- 50 Velasquez 21 A Black making Chocolate—a genuine specimen of this
rare Master: purchased within these three years in
Madrid. From the Collection of the Marquis of
Ensenada
- 55 Velasquez 22 A fine Specimen of the Master, combining Landscape with
other Objects: equally genuine: it is treated with the
clearness and silvery tone of Claude
- Both 23 A Landscape. This Painter, so justly denominated the
Flemish Claude, has in this sweet picture introduced
all the lightness and elegance of that Master's manner
of pencilling: the tree in the center displays an airy
playfulness that is perfectly enchanting, and the whole
is finely managed
- 70 Titian..... 24 Mater Dolorosa. This Picture was presented to the late
R. Cumberland, Esq. by the King of Spain at Madrid
- 90 Fra. Bartolomeo 25 Virgin, Child and St. John: formerly in the possession of
Mr. Hope

- Titian.....26 Mater Dolorosa. This Picture was formerly in the Borghese Palace at Rome, where it was always considered a very fine Specimen: it is full of the most refined expression of grief
- 50 P. di Cortona27 Venus and Satyr—in his best manner, not unworthy of N. Poussin
- 125 Both28 A fine Landscape with a Waterfall—painted with truth and great effect
- 65 Eckhout 29 An Historical subject painted with rich and fine effect
- 40 Velasquez 30 Portrait of a noble Spaniard whole length very fine
- 195 J. Steen..... 31 A Party at Bowls, and others regaling at a cabaret; an exquisite picture of the Master for spirit and colour—from the collection of Mr. Walsh Porter
- 200 V. der Heyde 32 A view in Amsterdam, clear and exquisitely finished
- + Raphael..... 33 Hope—a single figure—a very genuine and precious Bit of the Master *Sold*
- L. Carracci34 Holy Family—an elegant little composition of this Master when he was studying the works of Corregio. Formerly in the Monti Palace at Bologna
- 120 Murillo35 St. Francis—painted in the fine time of this Master
- 170 Caravaggio36 The Incredulity of St. Thomas. This Picture is finely composed, the Countenance full of expression. It may be deemed one of the best Pictures of the Master in this Country
- 290 Murillo37 A Crucifixion—a finely colored Specimen
- A. V. de Velde38 Cattle in a Landscape—painted in a fine bold manner
- G. Palma39 Dead Christ and the Maries. This fine Picture in point of Colouring, so near to Titian, and in Drawing and Composition to L. Caracci, was brought to this Country in 1809, from Madrid, and was purchased there from the same Collection as No: 21

Titian.....40 The Adoration of the Kings. The Holy Family seated under an open shed in a wild Landscape, and the principal Figure representing a reigning Monarch of the time of the Painter having alighted from a white Barb, approaches in adoration. This Picture belonged to Charles I. in whose Collection it is mentioned

N. Poussin41 The Infant Moses trampling on the Crown of Pharaoh. The classical and refined Taste of N. Poussin, whether in his Subjects of scriptural or profane History, or Landscape, always carries with it a Charm that few other Masters of any School could command. The present Composition is full of interesting and elegant Figures, and has always been esteemed one of his finest Works: it is rather in his severe manner of pencilling, which however seems preferred in England. It has been preserved till lately in one of the first Collections in this Country

180 Hobbins42 A Woody Landscape. This Picture was near 70 Years in the possession of — Gordon, Esq. with several other fine Works of the same rare Master. This is one of his happiest Efforts in depicting rural Scenery

127+ G. Dow43 An Old Woman at a Window holding out a Candle, and Poultry beside her; a Bird Cage suspended above, thro' the Bars of which the Light is thrown with very natural Effect; two Figures are seen in Conversation in an inner Chamber. It is in the best manner of G. Dow, whose Name is in front, dated 1671. Was originally in Robit's Collection at Paris

150 A. Ostade44 Boors smoking at the Door of a Cabaret, a Woman pouring out Beer to them from a Jug, and a Child looking from the Threshold: the Characters naturally and pleasingly expressed: the Colouring rich and harmonious. From Mr. Tillotson's Collection—engraved

120 Guercino45 Sampson presenting the Honey Comb to his Parents. The Characters of Age in both Sexes are here beautifully contrasted with a Youth of modest Mien, who in a

graceful Attitude is presenting the Fruits of his earliest Exploit. This Picture exhibits the Perfection of Guercino's Manner, in which Dignity and Breadth are sweetly blended with softness and the richest Colour. From the Aldobrandini Palace

280 Claude46 Æneas with his Followers shooting Deer on the Coast of Lybia. The Figures are of the heroic Size The Scene represents a fresh Morning, which is indicated by the cool tone of Colour, and by the Clouds catching the reflection of an early Sun. It was the last Picture painted by Claude. From the Colonna Palace

210 N. Poussin47 The Discovery of Achilles. In this Composition, which is managed with great Skill, Poussin has blended the beautiful with the sublime. The playfulness of the Nymphs selecting their *bijouterie* is admirably contrasted with the cautious Deportment of the crafty Ulysses and his Associates; the Figures, the Buildings and the solemn Landscape form an ensemble both magnificent and pleasing. It is one of those Pictures of his middle Time which are heightened by a lively shew of Colour. It was formerly the property of the late W. E. Agar, Esq. and was hung the center Picture in his Dining Room

90 Du Jardin.....48 Peasant Children dancing at the door of a cabaret—a pleasing subject from nature, painted in the best time and sweetest style of the Master

Claude49 A Landscape of the best Time of the Painter; also one of the Agar collection. It is one of those sultry Evenings in the representation of which no Master ever equalled Claude; the Fore Ground, Middle Ground and Distance all bear their due Proportions, and the Eye is led imperceptibly to the Horizon with the same Truth as Objects appear in Nature. The Subject is Etched in the *Liber Veritatis*

400 Domenichino50 Christ and his Disciples going to Emans. No School has produced more general Talent in the Art of Painting

than that of Bologna, the merit of its Professors in the Department of History, is too well known and understood in this Country to be insisted upon. In Landscape they were no less eminent, but the rarity of such Works has greatly limited our Acquaintance with the high Excellence of these Masters in this branch. A. Carracci and Domenichino chiefly practised in it, and with equal success. The grandeur of conception in this Picture, the solemnity of the Objects, and the beauty of the Touch, are every thing to be desired in Painting. This Picture is from Bologna, and has never before been publicly shewn in this Country

200
Ribera51 Four Philosophers. From the Portrait of S. Rosa being introduced into this Picture, it was improperly termed in Madrid, S. Rosa's Philosophers. It belonged to the Prince of the Peace; and was a well-known Picture in his Collection. It is painted in a most bold and masterly manner. Some of the Heads little inferior to those in the Cartoons of Raffaele

290
G. Poussin52 A Land Storm. This Painter of Epic Landscape has seldom produced a more Grand or interesting Work. It was formerly in the Falconieri Palace, where Wilson is known to have studied it, and he has borrowed from it several valuable Passages. The movement of the Tree labouring in the Storm, the depth of Tone in the foreground, and the correspondent Sky, in which the Prophet appears in the moment of being Translated, are forcibly striking and awful. The effect is agreeably relieved by a beautiful Sunshine in the middle ground and distance. In point of force and real grandeur, this Picture ranks with the very finest of the master.

F I N I S.

